



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Blackfeet.* At pages 276-277 of Professor Wissler's monograph on the "Decorative Art of the Sioux Indians," noticed below, are some items concerning the "Decorative Art of the Blackfeet." The beaded and quill work of the Blackfeet "are relatively infrequent, and do not possess the variety and complexity of those of the Dakota." *Parfleche* decoration is known as "Gros Ventre painting;" this probably indicates that "the whole was copied directly from that tribe." The native art of the Blackfeet is pictographic, and "the few highly conventionalized forms they have adopted are important religious symbols." In general it may be said that "the Sioux show a tendency to love art for art's sake, while the Blackfeet love art for the sake of their religion." — *Musquakie (Outagami, Fox).* Volume li. (1902, ix. 147 pp. pl. 1-8 and 64 figs.) of the Publications of the Folk-Lore Society (London) is entitled "Folk-Lore of the Musquakie Indians of North America and Catalogue of Musquakie Beadwork and other Objects in the Collection of the Folk-Lore Society, by Maria Alicia Owen." Miss Owen is a member of the American Folk-Lore Society and has contributed to its Journal from time to time. The monograph now under consideration treats of: Mythical origin, achievements and fate of the brothers, legend and history, government, beliefs, dances, birth and infancy, puberty, courtship and marriage, death, burial, and ghost-carrying, folk-tales, etc. Pages 95-147 are occupied by a descriptive list of one hundred and nine items of Musquakie objects presented by the author to the Society: woman's dance costume and ornaments; man's dance costume and ornaments; shaman's costume, ornaments, and paraphernalia; musical instruments; weapons, implements, etc.

In the myth of origins, He-nau-ee (Mother), who came down from the Upper World in a storm, figures with her two children, Hot Hand and Cold Hand, who, after a number of adventures, including the killing of Black Wolf, fell into the cave of Ancestors (Ancestral Animals) by whom they were made *ma-coupee* (full of magic), and sent back. A boy and a girl born of lumps on the side of the Brothers were the ancestors of the tribe—they began by having seven sons and seven daughters, from whom came the seven clans of the Musquakies, named after the seven ancestral animals (fox, eagle, bear, beaver, fish, antelope, raccoon). After teaching the boy and girl, the Brothers went away to kill or conquer the demons and devils. The Musquakie tribe is "a limited monarchy with an hereditary chief of

the Eagle clan." It has a head-chief's council, councils of subchiefs (of the seven clans), and a body of "honorable women." The shaman is a prominent figure in the councils — the present head-shaman and person of most influence had the advantage of studying medicine with a white man. The "honorable women" have great power to turn public opinion. In their religious and superstitious beliefs, "the Musquakies pay homage to four gods, seven totems, or patron saints, and an uncountable number of demons, devils, sprites, and ghosts." The "gods" are the good *manito-ah* (in the sun), the bad *manito-ah* (lord over that cold, slippery, wet cavern in which bad souls are imprisoned), and the two Brothers.

The chief dances are the religion dance, or dance of remembrance (*i. e.* of "unforgotten ways of their fathers"), with a subsequent four-days' Sabbath, corn-planting dance, totem dances (like the religious dance, but with no dog sacrifice), green-corn dance ("what Thanksgiving is to a Yankee, or the Feast of the First Fruits to a Semite"), the woman dance, bear dance (by young men), buffalo dance ("both an incantation and an historical drama"), discovery dance, young dogs' dance (with howling and barking), horses' dance, scalp dance ("now only a bit of acting"), dead man's medicine dance, the young servant's dance, birds' dance (public observance by members of a secret society of reckless young men), presents dance or dower dance (by young men for poor marriageable girls). While Musquakie infants and little children "are indulged and petted as few white children are," they have few toys and no "medicine" of their own, except a few talismans, more for the sake of the soul than of the body. Following his being weaned (at four or five), the Musquakie boy has a nine-years' novitiate till after the midnight dance (Religion) he wakes up a man. The girl's training is not so severe. The Musquakie wooing and wedding have their share of gossip and romance. The grave-digging, formerly the work of slaves, is now done by white men hired by the relations. The "ghost-carrier" rides toward the west. The folk-tales include: Girls and bear, the gray-wolf and the orphan boy, the woman and the tree-ghost, the man and the tree-ghost, the man and the young girl, the duck-woman, the woodpecker-man, prairie-chicken woman, the owl, the girl-with-spots-on-her-face, the young man that killed himself and was made alive again. One curious item of belief (p. 94) is that a suicide's soul explodes.

This volume is especially valuable as a study of the lore of a people who have been considerably influenced by the whites in spite of their resistance. In connection with Miss Owen's data should be read the articles of Mrs. Lasley (J. A. F.-L. vol. xv. 1902, pp. 170-178) on "Sac and Fox Tales" and William Jones (*ibid.* vol. xiv.

1901, pp. 225-239) on "Episodes in the Culture-Hero Myth of the Sauks and Foxes."

CADDOAN. Part ii. (pp. 5-372, 9 pl. 11 figs.) of the "Twenty-second Annual Report of the Bureau of American Ethnology, 1900-1901" [Washington, 1904], consists of "The Hako: A Pawnee Ceremony," by Alice C. Fletcher, assisted by James R. Murie, music transcribed by Edwin S. Tracy. The Hako ceremony had no fixed or stated time, and "was not connected with planting or harvesting, hunting or war, or any tribal festival," although, the Kúrahus (custodian and hierogogue) said: "We take up the Hako in the spring when the birds are mating, or in the summer when the birds are nesting and caring for their young, or in the fall when the birds are flocking, but not in the winter when all things are asleep. With the Hako we are praying for the gift of life, of strength, of plenty, and of peace, so we must pray when life is stirring everywhere." Miss Fletcher (p. 280) describes the purpose of the Hako, with "its long series of observances, which are replete with detail and accompanied by nearly one hundred songs" (no change in the order of rites or songs was permitted), as twofold: "First, to benefit certain individuals by bringing to them the promise of children, long life, and plenty; second, to affect the social relations of those who took part in it, by establishing a bond between two distinct groups of persons, belonging to different clans, gentes, or tribes, which was to insure between them friendship and peace." Desire for offspring was probably the original stimulus, but the ceremonial forms here used to express this desire were undoubtedly borrowed from earlier ceremonies through which the people had been familiarized with certain symbols and rites representing the creative powers. The second purpose of the Hako "was probably an outgrowth of the first purpose, and may have been based upon tribal experience in the practice of exogamy." Besides its social and religious significance, the Hako became a medium of exchange of commodities among tribes, — "the garments, regalia, and other presents brought by the Fathers to the Children were taken by the latter to some other tribe, when they in turn became the Fathers." Testimony to "the mental grasp" of the Pawnees is borne by the "compact structure" of the Hako. The rhythm of the songs accompanying every ceremonial act has been determined by the thought to be expressed, — "rhythm dominates the rendition, which is always exact, no liberties being taken for the purpose of musical expression, in our sense of the term." Of the songs, words, music, and translations are given. The paraphernalia are figured in the plates. The Hako ceremony consists of the Preparation with 8 rituals, and the Ceremony itself with 12 rituals. There are also four incidental rituals that may be

interpolated (comforting the child, prayer to avert storms, prayer for the gift of children, changing a man's name). The rituals of the Preparation are: I. Making the Hako (invoking the powers, preparing the feathered stems, painting the ear of corn, and preparing the other sacred objects, offering of smoke). II. Prefiguring the journey to the Son. III. Sending the messengers. IV. Vivifying the sacred objects, Mother Corn assumes leadership, the Hako party presented to the Powers. V. Mother Corn asserts authority, songs and ceremonies of the way, Mother Corn reasserts leadership. VI. The Son's messenger received, the Hako party enter the village. VII. Touching and crossing the threshold, consecrating the lodge, clothing the Son, and offering smoke. VIII. The Fathers feed the Children. IX. Invoking the visions. X. The Dawn (the birth of Dawn, the Morning Star and the new-born Dawn, daylight, the Children behold the day. XI. The male element invoked (chant to the sun, day songs). XII. The rites came by a vision. XIII. The female element invoked (the sacred feast of Corn, song to the Earth, offering of smoke, songs of the birds). XIV. Invoking the visions of the ancient. XV. The flocking of the birds, the sixteen circuits of the lodge. XVI. Seeking the child, symbolic inception, action symbolizing life. XVII. Touching the child, anointing the child, painting the child, putting on the symbols. XVIII. Fulfilment prefigured (making the nest, symbolic fulfilment, thank offering. XIX. The call to the Children, the dance and reception of gifts. XX. Blessing the child, presenting the Hako to the Son and thanks to the Children. The Hako Preparation also of three and the Ceremony of four divisions. Of the Preparation the first division (initial rites) includes rituals I.-IV., the second (the journey), the fifth ritual, and the third (entering the village of the Son and consecrating his lodge) rituals VI. and VII. The first division (the public ceremony) of the Ceremony includes rituals VIII.-XIV., the second (the secret ceremonies) rituals XV.-XVIII., the third (the dance of thanks) ritual XIX., and the fourth (the presentation of the Hako) ritual XX.

This monograph, invaluable to the student of primitive religions, represents four years of work and gives the entire ceremony as observed in the Chani band of the Pawnee tribe. The collaborator of Miss Fletcher, Mr. Murie, is "an educated Pawnee whom I have known since he was a schoolboy, twenty years ago," and one fully qualified to preserve the ancient lore of his people. She also had as authority for the text and explanation of the ceremony, Taherüssawichi, a full-blood Pawnee about 70 years old, who is a fine specimen intellectually of the Indian stock. In her "The Hako" Miss Fletcher has accomplished a most difficult task with great tact and skill, and added a classic to the literature of the American aborigines.

CALIFORNIA. Galen Clark's "Indians of the Yosemite Valley and Vicinity, their History, Customs, and Traditions" (Yosemite Valley, 1904, pp. 110) treats of early history (original legend according to Chief Teneiya), contact with the whites and effects of the war, customs and characteristics (division of territory, commerce, communication, dwellings, clothing, etc.), sources of food supply (hunting, fishing, acorns as food, Indian dogs, nuts and berries, grasshoppers and worms), religious ceremonies and beliefs (dances, festivals, marriage, medicine men, disposing of the dead, spiritism), natural industries, (basketry and bead work, bows and arrows). The section (pp. 76-100) on "Myths and Legends" contains: Legend of To-tau-kon-nú-la and Tis-sa'-ack (origin of the mountain Half Dome), Another Legend of Tis-sa'-ack (origin of North Dome), Legend of the Grizzly Bear (origin of tribal name Yosemite), Legend of the Tul-tok'-a-na (rock named after the measuring-worm), Legend of Grouse Lake, Legend of the Lost Arrow. Concerning these legends the author remarks (p. 77): "The Legend of To-tau-kon-nú-la and Tis-sa'-ack is made up of fragments of mythological lore obtained from a number of old Indians at various times during the past fifty years. It varies somewhat from other legends which have been published regarding these same characters, but it is well known that the Indians living in Yosemite in recent years are of mixed tribal origin and do not all agree as to the traditional history of the region nor the names of the prominent scenic features, nor even of the valley itself." Pages 107-109 are devoted to the "Interpretation of Indian Names," the "accepted meaning of twenty-one names of prominent features of the valley being given, including Yo-sém-i-te, "Full-Grown Grizzly Bear." Mr. Clark, the author, was the discoverer of the Mariposa Grove of Big Trees, and for many years Guardian of the Valley.

IROQUOIAN. To the "Twenty-first Annual Report of the Bureau of American Ethnology, 1899-1900" (Washington, 1903), pages 127-339, Mr. J. N. B. Hewitt contributes the first part of a valuable monograph on "Iroquoian Cosmology." Of an Onondaga, a Seneca, and a Mohawk legend of the origin of things, the native texts, interlinear, and English translations are given. The Onondaga text was obtained from the late John Buck in 1889 on the Grand River Reservation, Ontario, and revised in 1897 with the help of his son,—the shortness of this version is accounted for by the fact that "the relater seemed averse to telling more than a brief outline of the legend." A longer version from Chief Gibson will be printed later. The Seneca text was obtained in 1896 on the Cattaraugus Reserve, N. Y., from the late John Armstrong, "of Seneca-Delaware-English mixed blood, an intelligent and conscientious annalist,"—it has also been revised since. The Mohawk text was obtained in 1896-97 on the

Grand River Reservation from Seth Newhouse, "an intelligent and educated member of the Mohawk tribe." Of the material as a whole Mr. Hewitt says (p. 137) : "In general outlines the legend, as related here is identical with that found among all of the northern tribes of the Iroquoian stock of languages. It is told partly in the language of tradition and ceremony, which is formal, sometimes quaint, sometimes archaic, frequently mystical, and largely metaphorical. But the figures of speech are made concrete by the elementary thought of the Iroquois, and the metaphor is regarded as a fact. Regarding the subject-matter of these texts, it may be said that it is in the main of aboriginal origin. The most marked post-Columbian modification is found in the portion relating to the formation of the physical bodies of man and of the animals and plants, in that relating to the idea of a hell, and in the adaptation of the rib story from the ancient Hebrew mythology in connection with the creation of woman." The tales are given "exactly as related," no liberties having been taken with the texts. The idea of the direct creation of the bodies of man and of the animals out of specific portions of the earth by Tharonhiawakon is declared by the author to be "a comparatively modern and erroneous interpretation of the original concept (due to Scriptural teachings). The original Iroquoian thought was : The earth through the life, or life-power innate and immanent in its substance, — the life personated by Tharonhiawakon, — by feeding itself to them produces plants and fruits and vegetables which serve as food for birds and animals, all which in their turn become food for men, a process whereby the life of the earth is transmuted into that of man and of all living things." With this significance the Iroquois call the earth *Eithinoha*, "Our Mother." The mere creation of man from a piece of earth (as the potter makes a pot) is not Iroquoian — for, in the protology of these Indians, "things are derived from things through transformation and evolution." The parthenogenetic conception, too, has been misunderstood and misinterpreted. The first beings of Iroquoian mythology were anthropic or "man-beings," *i. e.* they "were not beasts, but belonged to a rather vague class, of which man was the characteristic type." Beast gods come later. Among these first beings were : Daylight, Earthquake, Winter, Medicine, Wind (or Air), Life (Germination), and Flower. The Iroquoian term rendered in English "god" really signifies "disposer, controller," for to the Iroquois "god" and "controller" are synonymous. The reign of beast, plant, tree gods, etc., came about from the fact that "in the development of Iroquoian thought, beasts and animals, plants and trees, rocks and streams of water, having human or other effective attributes or properties in a paramount measure, were naturally regarded as the controllers

those attributes or properties, which could be made available by orenda or magic power." For this reason "the reputed controllers of the operations of nature received worship and prayers." Mr. Hewitt's monograph contains most valuable data for the study of primitive religion, and his authority must carry weight in the settlement of numerous disputed questions. Concerning the name *Tawiskaron* we learn (p. 139): "The Mohawk epithet is commonly interpreted 'flint,' but its literal and original meaning is 'crystal-clad' or 'ice-clad,' the two significations being normal, as crystal, flint, and ice have a similar aspect and fracture. The original denotation is singularly appropriate for winter." The Onondaga *Ohaä* and the Seneca *Othi'kwenda'* "do not connote ice, but simply denote flint." The name *Tharonhiawakon* signifies "he grasps the sky (by memory)," — he is also called *Odendonna*, sprout, or sapling, and *Ioskaha*, having apparently the same meaning. The "hiding away" of children till puberty is a curious primitive Iroquoian custom noted on pages 142 and 255. "The tree called Tooth" is said to be probably the yellow dog-tooth violet, — its blossoms make the world in which it is light. A euphemism for "is pregnant" is "life has changed." The monkey (Onondaga "*gadjii'k'daks*, it eats lice") was probably quite unknown to the Iroquois. In the Seneca version (p. 233) two female children are given to a man-being in addition to his two male children "merely to retain the number four, as they do not take any part in the events of the legend." In the Mohawk version (p. 266) occurs the word *karoñ'to* (it tree floats) in which some authorities see the etymology of the place-name *Toronto*. To the texts are appended some good pictures of Iroquoian Indians. The publication of the original Indian texts and their interpretation by an expert like Mr. Hewitt marks a new era in the study of the northern Iroquois.

PUEBLOS. — *Hopi* (*Moki*). To Part i. of the "Twenty-second Annual Report of the Bureau of American Ethnology, 1900–1901" [Washington, 1904], Dr. J. Walter Fewkes contributes (pp. 1–195, 70 figs. 30 plates) an account of "Two Summers' Work in Pueblo Ruins." The ruins in question are those on the Little Colorado River, those near Winslow, the Chevon and Chaves pass ruins, the ruins between Winslow and the Hopi Pueblos, Kintiel, ruins near Holbrook, Four-mile ruin, Pinedale, Stott ranch, ruins in Pueblo Viejo, etc., and were investigated in the summers of 1896 and 1897. The plains and mesas bordering the Little Colorado River and its tributaries were "sites of populous pueblos in prehistoric times." The alkalinity of the soil, which led to the abandonment of Sunset, once a thriving Mormon settlement near Winslow, may, perhaps, account for similar abandonments by their Hopi predecessors. Drought and Apache attacks were also in evidence. The situation of ruins is

indicated by the statement (p. 58), "the simple existence of a permanent spring of potable water in this part of Arizona may be taken as indicative of ruins in its immediate vicinity, and when such a spring lies on or near an old trail of migration, evidence of former settlements cannot be difficult to find." The former inhabitants of these prehistoric pueblos were probably akin to the Hopi. The pottery remains and their ornamentation are discussed in detail. Of decorative designs, human figures are very rare, and there were only a few pictographs of quadrupeds, the majority of animal figures being those of birds,—insects are represented by the butterfly, dragon-fly, and spider, the last occupying an important place in Pueblo mythology. There is a wealth of geometrical designs. In the line of ornaments there occur mosaics ("the ancient Pueblo peoples of Arizona were adepts in making mosaics, some examples of which rival in excellence the work of a similar kind in old Mexico"), lignite gorgets, ear-pendants, etc., shell wristlets, bracelets, rattles, gorgets, animal figures, etc.,—"all the species of shells which were found in ruins belong to the molluscan fauna of the Pacific, and are still used for ceremonial or ornamental purposes in modern Hopi pueblos." The collection of bone implements was "large and varied in character." Turtle carapaces, horn objects, pigments, cloth fragments (remarkably few), matting (for the dead), basketry (essentially the same as modern Pueblo types), prayer-sticks, bow-and-arrows, gaming-reeds, seeds in food basins (corn like that cultivated by modern Hopi farmers), food remains (corn-bread like that of modern Hopi), stone implements, stone slabs (decorated with figures painted in various pigments), discs, fetishes, human crania, animal remains, etc., are briefly treated. By its architecture and pottery Kintiel belongs to the Zuñi series. The prehistoric inhabitants of Pueblo Viejo practised both house-burial and cremation. The rectangular rows of stones on level mesa tops and side hills, Dr. Fewkes thinks, "may be regarded as the walls of terraced gardens, so placed as to divide different patches of cultivated soil, or to prevent this soil from being washed down to the plain below." The use of terraced gardens still survives among the Hopi Indians. The ancient farmers of the Pueblo Viejo also practised irrigation, as the remains of extensive aboriginal ditches show. Jars or vases made in human form are not known in the northern and central Arizonian (Pueblo) region, and their rare presence in the southern area (*e. g.* cave in the Nantacks) is due to Mexican influence, and harmonizes with the theory of a Mexican art element in southern Arizona. A human effigy vase has been found at San José (Pueblo Viejo). Yellow ware is the characteristic pottery of Tusayan, red ware of the Little Colorado, and brown of the Gila valley ruins. The cliff-building stage of culture is

limited to no race or country, its existence being due to geological and climatic causes. The original hunter turned farmer here because there was no game to keep him to his earlier estate, and no fish to make of him a fisherman. The history of this region is the story of the sedentary agriculturalist harried by the nomadic robber. The Indian turned farmer to escape perishing, then cliff-dweller and pueblo-dweller to escape or resist his human foes.—To the "Twenty-first Report of the Bureau of American Ethnology, 1899-1900" [Washington, 1903], Dr. Fewkes contributes a paper (pp. 3-126, 62 plates), on "Hopi Katcinas drawn by Native Artists." The article, which is "profusely illustrated by a series of colored plates reproduced from the original drawings made by a native artist well versed in the symbolism of his people," is concerned with data collected in 1900. The various Hopi festivals are briefly described, also the pictures of the Katcinas relating to them, with more or less detail in many cases. The idea of obtaining such a "series of drawings of all the personations of supernatural beings which appear in Hopi festivals" was suggested to Dr. Fewkes "by an examination of Mexican codices, especially the celebrated manuscript of Padre Sahagun, now in Madrid, the illustrations in which are said to have been made by Indians, and Chavero's 'Lienzo de Tlascala,' lately (1892) published by the Mexican government." This comparison is well worth developing further. The pictures "may be regarded as pure Hopi, and as works little affected by the white teachers with whom of late these people have come into more intimate contact than ever before. As specimens of pictorial art they "compare very well with some of the Mexican and Mayan codices," and they also show "the ability of the Hopis in painting, a form of artistic expression which is very ancient among them." These pictures likewise "represent men personating the gods as they appear in religious festivals, and duplicate the symbols on certain images called dolls, which represent the same beings." It is these personations that are called *katcinas*, and the number of them is very great,— "much greater than the number figured, especially if all those mentioned in the traditions are included." The names of the pictures are of philologic importance,— "some of them are called by Zuñian, others by Keresan, Tanoan, Piman, and Yuman names, according to their derivation." Says Dr. Fewkes on this point: "This composite nomenclature of their gods is but a reflexion of the Hopi language, which is a mosaic of many different linguistic stocks" (p. 18). Among the more interesting and important pictures are those of Pantiwa, the sun-god (of Zuñi origin); Tcakwaina (of Tewan origin, relating to the matriarchal clan system); Sio Calako (a Zuñi giant); Tcbaiyo (a bogey god); Eototo (important in the celebration of the Departure of the Katci-

nas); figurines of corn maidens (an interesting marionette performance); Mucaias Taka (Buffalo youth) and Mucaias Mana (Buffalo maid); Tacab (a Navaho god); Kae (corn katcina); Tawa (sun katcina); Leñya (flute katcina); Citulilü (rattlesnake, of Zuñi origin), etc. On pages 109-112 are described "ancient clan masks;" on pages 112-114 masks introduced by individuals; on pages 114-117 personators appearing in races called *wawac*; on pages 118-122 beings not called katcinas. On pages 123-124 are given the Hano (Tanoan) names for about 60 of the pictures here described, and on pages 124-126 the foreign origins of the various not-Hopi *katcinas* are indicated.

SIOUAN.—*Dakota*. Professor Clark Wissler's "Decorative Art of the Sioux Indians," published in the "Bulletin of the American Museum of Natural History" (vol. xviii. pt. iii. pp. 231-278, 19 pl. 29 figs., N. Y., Dec. 17, 1904), treats of: Decorative designs and their elements, conventional decorations with symbolic associations, examples of the ideas associated with designs, military symbolism. The chief symbolic motive in decorative art is furnished by "the men or rather the military interests which they represent." To pictographic expression they add the use of the geometric designs of the women, reading into these their own ideas. The origin of these geometric designs is uncertain, but they "bear a stronger resemblance to Southwestern art than to any other." The higher productions in art seem to have been masculine in origin,—the ideals of the women among the Sioux seem to be more often ideals of technique. One very interesting feature of the decorative art of the Sioux is "the use and recognition of the pattern-names for the most elementary geometric designs, and the use of these as elements in the composition of complex designs." Among these designs are the *tipi*, step, bag, bundle, box, trail (path, road), "three-row," "middle-row," space, vertebrae, "filled-up," twisted, tripe, arrow-point, "full of points," crossed arrows, looking-glass, etc. There may be said to exist "a school of art" among the Dakota, whose ideal is "the use of conventional elements in compositions of conventional types;"—in its production, this art belongs to woman. The decorations of a woman are adopted by a girl after she has formally gone through the puberty ceremony. The women say that they sometimes dream out complex designs,—in such dreams, "the design usually appears on a rock or the face of a cliff, though dreaming of an entire piece of work in its finished state is not rare." Such experiences are attributed to the female culture-heroine. The few "dream designs" of recent origin seen by the author are "in no way different from other designs." In ceremonial and religious designs colors are often symbolic: *Red*, sunset, thunder; *yellow*, dawn, clouds, earth; *blue*, sky, clouds, night, day; *black*, night; *green*, summer. The cross

appears as a military symbol. With the Sioux war was an ideal, and the Indians "pray for power and success in a future war," while with the Blackfeet "the great idea was to get horses by raiding other Indians ; fighting was a mere incident," and the Blackfeet "pray and conjure that they may get many horses by means within the limits enforced by the police." Every reason leads to the belief that the pictographic mode is the older, and that "reading in" of resemblances plays a large rôle.

CENTRAL AMERICA.

MAYAN. In part i. of the "Twenty-second Annual Report of the Bureau of American Ethnology, 1900-1901" [Washington, 1904], pp. 197-305 (12 pl. 47 figs.), Cyrus Thomas has an article on "Mayan Calendar Systems II.," the sections of which treat of : Initial series of Mayan inscriptions, Secondary numeral series of the Quirigua inscriptions, Maya chronological system, The Cakchiquel calendar, Maya mode of calculation, Signification of the numeral series, Inscription at Xcalumkin, Yucatan, Inscription on Stela C, Copan, The nephrite stone of the Leyden Museum, Calendar and number tables. The topics are discussed largely in relation to Goodman and Maudslay's views and theories. Stela D Copan is noteworthy for having in the initial series the usual face characters replaced by full forms. Concerning this, Professor Thomas observes (p. 222) : "Entire bodies, instead of conventional heads, are given, and, though they are to some extent grotesque, yet they seem to indicate the aboriginal idea of the origin of these symbols." The *ahau* symbol "is the skeleton form of a nondescript bird-like animal with a large fang ; the *chu'en* glyph is a frog-like animal." In the full forms of *ahau* and *katun* in Stela D the little patches of cross-hatching appear as feather marks. Professor Thomas considers that "Goodman's determinations, where the data are sufficient, are, as a rule, correct," although there are also cases of mere guesswork. On page 244 he suggests that in a certain part of the Dresden Codex "the aboriginal artist, by inadvertency, made an exchange between the black and red series in the *ahaus* and *chuens*." He does not agree with Goodman's view that "the system used in the inscriptions is different from that used in the Dresden codex, which he evidently includes under the term 'Yucatec system,'" and points out that the inscription of Xcalumkin "carries back the Yucatec calendar system to the days of the inscriptions." Goodman's suggestion that the Colomes, Xius, Chels, and Itzas had each their own "chronological system, using a common calendar," is not approved, nor his theory of only thirteen cycles to the great cycle. Goodman's assertion that the calendar year of the Cakchiquels consisted of three

hundred and sixty-six days is thought to be incorrect,—the number was four hundred. Professor Thomas holds, concerning Maya methods of calculation, that “all the series in the codices and inscriptions could have been formed by the aboriginal authors with their numeral systems by addition and subtraction.” (P. 289.) The earliest and latest dates at Copan are, according to Professor Thomas, “222 years apart,” and the dates may refer to historical events.

SOUTH AMERICA.

CALCHAQUIAN. To the “Añales del Museo Nacional de Buenos Aires” (vol. xi. 1904, pp. 163–314) Dr. Juan B. Ambrosetti contributes a monograph on “El bronce en la region Calchaqui.” The first part treats of Calchaqui mining and metallurgy (ancient mines, use of copper among the Peruvians, methods of fusion, bronze, Argentine tin, Calchaqui methods); the second describes the archæological material (borers, simple knives, chisels, axe blades, spatulas, choppers, hatchets, ornamental objects, flatheaded pins with holes, pin with spiral-head, pins with *graffiti*, rings, bracelets, and other personal ornaments, bells, depilatory pincers, needles, spindle-knobs, bolas, stellate club-heads, ceremonial axe of Peruvian type, *toki* or ceremonial axe, “sceptres,” ceremonial knives, “gauntlets,” pectoral insignia, disks, etc.) An appendix (pp. 305–312) treats of bronze axes with iron handles, counterfeit bronzes, fusion of bronze in the colonial period, non-Calchaqui bronze. The Calchaquis were really in the bronze age, and there is much to interest the folk-lorist in the nature of their weapons and implements, their ornamentation, etc. The figures on the insignia for the breast and forehead are *sui generis*. The ornamentation of the bronze disks is also remarkable. To this monograph is appended (pp. i–viii) a list — sixty titles in all — of the published writings of Dr. Ambrosetti on Argentinean archæology and related topics.

A. F. C. and I. C. C.